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questions greater heed should have been given; and, in the occasional statements that betray a lack of acquaintance with the larger field of Spanish literature and the influence of those who have made it on the foreign literatures, he calls into question the value of those concerning Cervantes. In his desire to exalt Cervantes, he has done it by ignoring Calderon and belittling Lope, which no student of Spanish literature can pardon; and this, too, when Fitzmaurice-Kelly, whose "wholesome sanity" he has praised, has tried to guard all *Cervantistas* from an attack of *lues boswelliana*. Moreover, the little book is not free from typographical errors and inconsistencies.

As an essay of appreciation the book may be read with interest and even profit. It has movement and sequence and flashes of sustained narrative and clever condensation of particular episodes in Cervantes life, e. g., that of his captivity at Algiers.

The notable feature of the book, a really delightful addition, is the frequent use of illustrations from the various editions of *Don Quijote* and title pages of early editions of Cervantes' works. We regret in this connection that one was not included from the Stuttgart edition of 1837 with illustrations by Johannot. The "Repertoire of Documents" is of interest. In a book of this scope and character however, there is no place for such an extended Bibliography.

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GREAT ENGLISHMEN OF THE SIXTEENTH CENTURY

GREAT ENGLISHMEN OF THE SIXTEENTH CENTURY. By Sidney Lee.  
New York: Charles Scribner's Sons. 1904.

In the spring of 1903, Sidney Lee, a collaborator with Leslie Stephen and later sole editor of the monumental "Dictionary of National Biography," delivered a course of eight lectures at the Lowell Institute in Boston. Those lectures are now in substance

presented in a volume of sixteenth century studies, containing eight chapters, six of which are biographical. The six great Englishmen selected to illustrate the sixteenth century are Sir Thomas More, Sir Phillip Sidney, Sir Walter Raleigh, Edmund Spenser, Francis Bacon and Shakespeare. The author had contributed to the Dictionary of Biography lives of More, Sidney and Shakespeare, and had collaborated with others in the biographies of Raleigh and Spenser. Thus is accounted for, to some extent, the selection of these five, while the addition of Bacon to the list, without seeking to extend it to include statesmen like Wolsey, theologians like Hooker, scientists like Napier or men of action like Drake, needs no apology. The presentation of a biography of Bacon in juxtaposition with that of Shakespeare, may serve to dispel, as the author hopes, "the hallucination which would confuse the achievements of the one with those of the other." Naturally the biography of Shakespeare is briefest of the six, and no attempt is made to add anything to the meager facts in the possession of the world regarding the career of this wonderful personage. On the other hand the author declares that the obscurity with which Shakespeare's biography has long been credited is greatly exaggerated and that the mere biographical information accessible is far more definite and more abundant than that concerning any other dramatist of the day. The concluding essay on the "Foreign Influences on Shakespeare," is a distinct contribution to the literature of the subject of Shakespeare's work. These lectures originally prepared to be heard, and then transformed that they might be read, are more than mere biographies. They present the careers of the six great men in such manner as to illustrate what is set forth in the introductory essay upon "The Spirit of the Sixteenth Century." The several essays are furnished with bibliographical notes for the assistance of those who would pursue further studies. The chronological table gives the leading events in the history of culture, rather than political events, from Caxton's introduction of printing into England to the death of Bacon in 1626. The illustrations of the book are six portraits already familiar to most readers.

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